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HOW TO PUBLISH:

A MANUAL FOR AUTHORS.

"ME DUCE, TUTUS ERIS."—*Ovid.*

LONDON:
PARTRIDGE AND CO., PATERNOSTER ROW.

1857.



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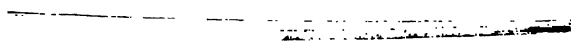
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1882, June 5.

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HOW TO PUBLISH.

PRELIMINARY REMARKS.

OF the daily increasing numbers who occasionally write a pamphlet, poem, tract, or sermon, how few are there who know how to proceed in order to have their manuscripts published in the best and safest manner. One author impatiently hurries with his scarcely dry MS. to the nearest printer, incurs serious expenses before he has matured his plans or made the necessary calculations, and finds to his cost, after the book is completed, that for want of a judicious adviser he has frittered away his money, and utterly failed in producing a sightly book. Another, believing he fully understands the entire mystery of printing and publishing, proceeds in a more cautious manner, but is so grudging in his expenditure that he arrives at precisely the same result, the money he has spent being absolutely thrown away, and his book, when produced, got up so wretchedly, that no respectable bookseller cares to exhibit it, nor any reader of taste to buy it. A third, too wise to be taught, prints, publishes, binds and advertises at his "own sweet will," till he finds by the disastrous result that from beginning to end he has committed a series of sad blunders, from which the experience of a judicious publisher might have saved him.*

* The writer of these pages remembers when, several years ago, publishing his first little book, how greatly its success was impeded by his taking several false steps through not consulting a publisher, and consequently committing blunders which materially lessened the sale of an otherwise successful work, which has now reached several editions.

A fourth proceeds alone to a certain stage, and then, finding he has taken some false steps, goes to a publisher for his advice, when too late, to help him out of his difficulty. Publishing is a profession, and a difficult one too ; and it will be found (especially as publishers, unlike lawyers, give advice gratis) far more satisfactory and economical for an author previously to consult an experienced respectable publisher in all the successive stages of a book, than to blunder on by himself. The author, unless a man of great experience, will do well to distrust, in many points, his own judgment. In the bringing out of a book, nothing is little ; no detail, however small, may be disregarded. The marketable value of a manuscript, the probability of success, the most desirable form, the most suitable exterior, the most favourable season, the most fitting illustrations, are all matters far better understood, generally speaking, by the publisher than the author. Large sums are continually wasted by inexperienced authors, for which they are too ready to blame their publishers, but who either never took advice, or never sought it till they had already taken certain false steps which could not be retraced. To secure the success of a book many things must be combined, and it can scarcely be expected that an author unaided should secure a successful result, when it is so difficult to be obtained even by those possessed of the greatest experience and the soundest judgment. Skill, enterprise, energy, caution, capital, literary acumen ; the Argus eye, the Briarean hand ; an extensive knowledge of books, things and men ; talent, and more—tact : all these, duly combined, are too little to form what a publisher ought to be, and the advice of a man possessing even but a moderate share of these attributes should not be lightly regarded. If respectable publishers were more frequently consulted at the *beginning* of literary projects, it would not be said of them, as is at present too often done, that they lead authors into expense, but rather that they save them from it.

WRITING A MANUSCRIPT.

TAKE care that your Manuscript be written legibly. It is not sufficient that it can be understood, but it should be so unmistakeably plain that it cannot be misunderstood. Let your manuscript be laboriously corrected by yourself before placing it in the hands of the printer, as corrections will then cause delay, and generally detract from the typographical beauty of a volume. They also multiply chances of error ; and moreover seriously add to the expense, as the printer reasonably makes an additional charge for corrections. By attending to these hints you will find that the process of printing will be far more speedy and economical than could have been the case had you hurried to the printer with an illegible manuscript, and consequently had to delay the sheets for revised proofs. Let the corrections you make be also written legibly, and in writing them avoid interlineation, but write your additions on separate pieces of paper. It is also well to remember that manuscripts intended for printing should be written only on *one* side, especially when the work is required to be completed without delay. A large bold hand is preferable to a small one, and it will be found convenient that the lines should not be written too closely together, in order to afford space for interlineation if really necessary. Many a talented work has doubtless been lost to the world from the great trouble necessary to decypher the manuscript ; and many a stupid blunder has been placed to the printer's account which with stricter justice should have been attributed to the author's mechanical incapability.

SELECTION OF A TITLE.

WHEN your manuscript is finished, you will have to decide on a title—no unimportant matter to any author who is anxious for the popularity of his book. Many a brainless book secures a profit and enjoys a popularity entirely owing to a striking title, and the success of many a clever volume has been impeded or prevented by one of a dull prosy rigmarole character. Before finally deciding this important matter, the advice of an experienced publisher will be of great importance, and we may pass on with this remark, that your title should be well considered before it is adopted, and should be as brief, pointed and comprehensive as possible.

CHOICE OF A PUBLISHER.

HAVING completed your manuscript and decided on its publication, the next step is to introduce it to the notice of a suitable publisher. Your choice must be guided of course by respectability and suitability. You are doubtless aware that the leading publishers have each their peculiar line. Some publish school-books almost exclusively, others are connected chiefly with scientific works; one is religious, another miscellaneous. All these facts must be duly weighed in order to arrive at a judicious conclusion. Locality is also by no means unimportant, and as London is to Great Britain, so is "the Row" to London, that being the great source of supply to the extremity of the book-reading world. Having satisfied yourself that the publisher you have chosen is suitable and respectable, a man, by his business connexions and personal character desirable to consult and worthy to entrust, submit to him your manuscript with confidence. If he be a publisher worthy the name he will seek less to make an undue profit out of any transaction he may have with you, than to fulfil the trust you repose in him honourably and prudently,

so as to win your good opinion and confidence for the future. Treat him, therefore, not with suspicion and mistrust, but candidly ask his advice, and use his experience.

MODES OF PUBLISHING.

If you have not published before, it may be well to ask your publisher his opinion of your performance, as it may sometimes happen that in spite of the author's blind partiality and the indiscriminated praise of friends, the manuscript is but ill adapted to run the gauntlet of the reviewers, and win its way to popular favour. A judicious curtailment or amplification, or a different arrangement, may sometimes be of no small importance to the value of a work and the reputation of a young author; and a publisher of experience, even though not himself a literary man, may be able to suggest many an alteration well worth attention. If, however, he think it fit for the fastidious eye of the public, you can then consult with him respecting the terms of publication. Several ways of publishing may be adopted, from which you can choose.

1. You can offer the manuscript to the publisher for a certain sum, and part with your *entire* interest in the work.

2. You can offer the publisher an *edition* of a certain number of copies for a fixed sum, reserving the copyright of after editions for a future arrangement. In such cases it is generally understood that the publisher should have the refusal of subsequent editions on reasonable terms.

3. You can publish the work by *subscription*, circularising your friends and literary circle for the purpose of obtaining subscribers. This plan, however, (which is now rarely adopted,) is objectionable on the score of trouble, and must be, except in special cases, distasteful to any author of independent spirit.

4. You can offer to buy of the publisher a certain number of copies, provided he will print and publish *at his own risk* an edition of a specified number, sharing the profits or otherwise as may be agreed.

5. You can offer to the publisher a *certain share* of the profits of an edition, in lieu of per centage, on condition of his taking the entire risk.

These are some of the modes of arrangement usually made between author and publisher. Whatever plan you choose it is desirable that before the work is proceeded with, a few plain words of agreement be written out, signed by both parties, each party keeping a copy.

PUBLISHING ON COMMISSION.

As many authors, especially those of reputation, prefer to publish at their own risk, and thus secure to themselves the entire profits, it may be useful to enlarge on this mode of publishing. In such cases the author himself undertakes the printing, &c., or commissions the publisher to undertake it for him, in which latter case the publisher either repays himself from the sale or is repaid by the author. According to the usages of the publishing trade the publisher makes up his accounts half-yearly to January 1st and July 1st, renders his statement of sales in the course of the following month, and settles the balance the first week in March and September. If any balance remains due to the publisher after twelve months have elapsed from the date of publication he has the power to dispose of copies at a reduced price, to cover his debt. The author must remove his books on receiving notice from the publisher, or he will be subject to a charge for warehousing them. In case of fire, the risk must be borne by the proprietor, and not by the publisher. In reckoning with the author the publisher accounts for the

books at the lowest trade price (twenty-five as twenty-four, or, in the case of small books, thirteen as twelve), and charges a commission of 10 per cent. for publishing, risk of bad debts, &c.*

VALUE OF A MANUSCRIPT.

THERE are perhaps few things more difficult to value correctly than a manuscript. Its success, even when talented, is so doubtful, so much depends on the form, style, and price of the projected book, aye even on the season at which it is first published, that it is often very difficult to form a true idea of its value. Of all persons least able to form a *correct* judgment on this point is, perhaps, the author himself, who, from an over-estimate of his own capability, an exaggerated idea of the interest of his subject, or a false standard of comparison with other successful works, often fixes the value of his manuscript at a sum ridiculously absurd.

ILLUSTRATIONS.

THE illustrations of a work were formerly engraved on copper, but are now chiefly executed on steel or stone, and most frequently of all, on wood. This last process is now generally used on account of its cheapness, and also as possessing the great advantage of being adapted to use close beside the type. Should your work require illustrating, it will be well either to leave this to your publisher, or at least take his advice, as he will generally be able to select, better than yourself, the designer, engraver, or lithographer best adapted to execute the work in a creditable style.

* For Messrs. Partridge and Co.'s terms of publishing on commission see page 19.

Should you yourself undertake to get the illustrations done, it may be well to guard against the lure of a low estimate, as an indifferently executed engraving will only damage your work, and is really worse than none at all.

COPYRIGHT.

PREVIOUS to 1842, the term of copyright allowed by law was during the author's life, or twenty-eight years from the time of first publication. According to the law as it at present stands, however, the copyright of a book produced after the death of the author endures for forty-two years from the date of its first publication. If published during the author's lifetime, the copyright endures during his life, and for seven years afterwards; and if the seven years expire before forty-two years shall have elapsed from the date of publication, then the copyright endures for forty-two years. The law acknowledges no copyright in immoral, libellous or pirated works. The practice of registry at Stationers' Hall (for which a fee of 5s. is charged) is now nearly obsolete, as its omission does not affect the copyright of a book, but merely the right to sue or proceed in respect of its infringement. Formerly eleven copies of every work were demanded, for the use of the British Museum, and other national institutions, but *five* copies are now all that are required. There is no copyright in this country in a book first published abroad, but the author may protect his copyright by first publishing his work here. By the provisions of a recent Act you can protect your copyright by printing a notice on the title page or other conspicuous part of the work, to the effect that "the author reserves to himself the right of translation." This notice, however, must be acted on within twelve months of publication, or it will be of no avail. Your copyright in another country may also be protected by bringing out an edition there simultaneously with, or prior to, an edition here.

CHOICE OF SIZE.

TAKE care that your book have a shapely appearance, one which shall be neither too thin nor too bulky. For want of attention to this matter we sometimes see a book so thick in proportion to its size that it is offensively clumsy, or so miserably thin that it seems all cover. In determining the size of the page, as well as of the type, the price at which the book is intended to be published, the circulation it is expected to obtain, and other similar matters, must be taken into consideration. The "fine tall copy," with its "meadow of margin," is now quite obsolete. The common sizes are the following:—folios, quartos, royal octavos, octavos, twelves, eighteens, twenty-fours, thirty-twos, &c. It may be some guide to you, perhaps, to know that if you fold a full-sized sheet of paper once, you have a folio; if twice, a quarto; if four times, an octavo; if eight times, a sixteenmo; if sixteen times, a thirty-two mo; &c. Demy 8vo. is the size usually chosen for memoirs, biographies, or travels; and foolscap 8vo. for poems.

PAPER.

THE price of printing paper is very various, according to size and quality. It requires experience to judge rightly of the texture and colour of paper. Its colour will be best tested by being placed by the side of the whitest article at hand: its texture, by being held up against the light, when a good paper will appear uniformly even, and an inferior one wavy, spotty, or even full of holes. For the purpose of printing, papers of a yellow rather than blue tint are to be preferred, and those of a dingy hue specially to be avoided. Thinness of texture is not always a sign of commonness, nor thickness invariably a proof of excellence. For some works where a thin volume is desirable,—a Bible for instance,—a thin paper is preferable; in other cases, where it is better that the book should be a thin one, a stout paper will be best

PRINTING.

If you dispose of your manuscript to a publisher he will of course himself arrange for the printing. If, however, your agreement is of such a nature that this devolves upon you, see in the first place that you employ a respectable firm. It is very common in the present day to print by estimate or contract. This plan is of some advantage, as enabling the author to ascertain the amount of his venture, but if you obtain estimates from several printers and take the lowest, you will have only yourself to blame should you be disappointed with your book when completed. It is, in most cases, of far more consequence to you to have your book *well* than *cheaply* printed, and it is possible that in saving shillings in the printing you may lose pounds in the sale. Books of merit do certainly sometimes sell in spite of their appearance, but, in these days especially, when so many new books are continually clamouring for an audience, and competing for public favour, it is manifestly very unwise to repel the reader by the bad getting-up of a book. Go to a respectable printer, a man of standing and reputation, and while he will give you an approximative idea of the total expense, you will be better dealt with than by chaffering with a sharper of doubtful character and mean ability. Even if not a man of principle, yet to the respectable tradesman reputation and character are far more important than any miserable advantage that might be taken of unguarded inexperience. He will suggest the choice of type, size of page, &c., so as to make a shapely book, and when you have decided these points will tell you how many pages the book will make. As you may possibly be unacquainted with the various sizes of type, we have added at the end of the book specimens of some of the sizes commonly used in printing books.

STEREOTYPING.

STEREOTYPING a book is that process by which, by means of a matrix of plaster-of-Paris, or any other suitable substance, a cast of the surface of the type is taken on a thin sheet of metal. By this means the work can be kept in pages for future editions, and the time and expense of re-composition saved. Notwithstanding these advantages, however, the process is now less frequently used than formerly, for various reasons. It is a serious additional expense at first, and consequently the interest of capital thus sunk in a large work is no unimportant consideration. It is quite inapplicable where a future edition will require alterations and corrections. In the case also of unestablished works it may be very problematical whether a new edition may ever be required at all. For some purposes, however, it will be found worth adoption, and will save the inconvenience and expense of printing large editions at once. Should your work be one *certain* to sell well, and which will need *no alteration* in matter or size, it will be no doubt advantageous to stereotype it, but your publisher will give you advice on this point, without which it would be very unwise for you to decide.

BINDING.

THE caution we have given you against unduly cheap printing we would give still more emphatically against the use of cheap binding. Inferior books not unfrequently sell owing to an attractive exterior, and not a few really good books are overlooked in the crowd of competitors in consequence of their repulsive appearance. Perhaps in no city in the world is cloth binding so cheaply and excellently executed as in London. Choose a respectable binder, who will submit to you patterns with prices; or leave it in the hands of your

publisher, whose judgment and taste in the matter you will probably find better than your own. Should your publication be a pamphlet, or a small book needing only a paper cover, care should be taken that the colour be such as will not readily fade, as some of the gayest colours soon lose their brilliance, and appear shabby and colourless. Some of the greens retain their colour, but the pinks soon fade: buffs perhaps wear better than most colours. The price of ordinary cloth binding varies according to style and size, from 4d. to 1s. 6d. per volume, and paper covers and boards at from 2d. to 8d. In order to save expense, bind only a small portion of your edition at a time, keeping the remainder by you in quires.

ADVERTISING.

Few things require from the publisher more experience and judgment than advertising. Caution, vigilance, promptness, enterprise, perseverance, must all be combined to secure a successful result. Where, how, when to advertise, and above all, when to leave off advertising, are difficult problems which the experienced publisher can alone solve. You will do well to leave this matter also in the hands of your publisher, limiting his outlay for this, if you prefer it, to a specified sum, if you do not choose to give him *carte blanche* to advertise. You will thus find your advertising accomplished far more cheaply and efficiently than by taking it in hand yourself. If, however, you prefer to advertise yourself, do not rely too implicitly on the statements of interested parties as to the great circulation of their journals, as these statements are too often grossly exaggerated. Neither imagine that those mediums of advertising which circulate the most widely are therefore the most valuable. *Quality* rather than *quantity* should be the object of your preference, and ad-

vertising in magazines of respectable though limited circulation, will be found far more desirable and telling than in more widely circulating publications, which are read by but few of the book-buying community. It is well to advertise a book *before* it is ready, in order to create a prompt demand, and a liberal sum should be expended *at once* immediately on publication. It is false economy to spend an unduly small sum in advertising; a niggardly expenditure in advertising accomplishes nothing, and is a mere waste of money.

WHEN TO PUBLISH.

It will be not unimportant for you to remember that the summer months are very inauspicious for the publishing of any work of importance, as at this period of the year persons are far more intent on out-door amusements and excursionizing than on reading. The winter season—between November and April—is far more suitable. Many a book has been sadly injured, if not ruined, by inattention to this matter. If your production be on any passing topic, take care you publish it promptly before a fresh subject has arisen to engross public attention.

REPRINTING.

As a general rule it is better to print less than you are likely to require, than more. When an edition has nearly run out, and it is necessary to make arrangements for a second, caution will be necessary, or the profit you have made from the first edition may be lost, and more, in the second. For want of foresight in this matter, more is frequently lost by a second edition than was gained by the first.

PRICE.

IN fixing a price for your volume some judgment and experience are required. A price unreasonably high may greatly damage the sale of your book, and on the other hand a price too low may destroy any chance of profit. As in most other things, the middle course will be the safer one, deciding on such a price as will not impede the sale, and yet afford you sufficient margin to advertise and in every way do justice to your book. Before committing yourself to a price, consult with your publisher, and do not hastily reject his advice. Remember it is very undesirable either to raise or reduce the price of a book when once published: as it is a confession either that the first calculation was wrong or that the book will not readily sell. An experienced publisher will assist you in fixing a marketable price, and that once done, it will be better not to alter it except at some distant date, and for some very cogent reason.

REVIEWING.

IMMEDIATELY a work is published it is important that copies be sent to the leading reviewers. From twenty to fifty copies are generally used for this purpose. This also requires to be judiciously done, that no influential journal be overlooked, and on the other hand no copies wasted. Your publisher will undertake this matter for you, and to him you may safely entrust it. Grudge not a few copies for this purpose, as a well-written notice, whether laudatory or not, is an advertisement of the book which is often very helpful, particularly in an influential journal. For the information of young and inexperienced authors, it may be not useless to add, that no fee is expected by journalists for giving a review, all that is necessary to be done being the presentation of a copy for notice.

MESSRS. PARTRIDGE AND CO.'S TERMS OF PUBLISHING ON COMMISSION.

Messrs. PARTRIDGE AND Co., in addition to first-rate business premises in that world-famed Book-mart, Paternoster Row, possess the advantage of a travelling agency throughout the United Kingdom, and business connexions in France, Switzerland, the Indies, the United States, Canada, the Colonies, and all parts of the book-reading world. Messrs. P. and Co.'s. works have been generally admired for the taste and elegance displayed in their production.*

Messrs. P. and Co. charge the usual commission of 10 per cent. (unless otherwise agreed) off the lowest trade price, on all sales they may effect.

Messrs. P. and Co. do not care to publish, except for their own connexions, pamphlets or tracts of less price than one shilling. As the ordinary commission on such small works seldom remunerates for the trouble, a minimum commission of 10s. is charged in rendering a statement.

No books can be sent by Messrs. P. and Co. on sale or return, except by special understanding with the author.

Messrs. P. and Co. take all risk of bad debts.

Statements of sales are ordinarily rendered by Messrs. P. and Co. half-yearly, and cannot be rendered at other times unless specially required. In the case of periodicals, statements are rendered monthly if desired. Settlements by cash or bill as agreed.

* OF MESSRS. PARTRIDGE AND Co.'s periodicals alone, which have been eulogised for their cheapness, attractiveness, excellent tendency, and unsectarian character, nearly 350,000 are circulated monthly, or upwards of 4,000,000 annually, in all parts of the civilised world.

Messrs. P. and Co. do not register commission works at Stationers' Hall unless instructed to do so.

No commission is charged by Messrs. P. and Co. for advertising.

Messrs. P. and Co. will not hold themselves answerable for works on commission in case of accident by fire.

Unsaleable stock must be removed on due notice being given, or it will be subject to charge for warehouse room.

It is expected that authors who wish their works advertised, will, if required, furnish the necessary funds.

Messrs. P. and Co. undertake to prepare MSS. for publication, in any cases where it may be desired.

No book published by Messrs. P. and Co. must be reduced in price without their knowledge and consent, nor under any circumstances within twelve months of the date of publication.

Messrs. P. and Co. expect six months' notice, wherever practicable, of the withdrawal of any work from their hands, or the discontinuance of any periodical published by them.

If any balance remain due against a book at the expiration of twelve months from the date of publication, Messrs. P. and Co. have the power of disposing of any remaining copies at a reduced price, or by auction, to pay off the deficiency.

Copies for review are sent at Messrs. P. and Co's discretion, unless special instructions are given by the author.

In the case of works *printed*, as well as published by Messrs. P. and Co., an advance is expected, or unexceptionable security, as agreed: the balance of expense for paper, printing, binding, &c. to be settled for, on publication, either by cash or bill, as agreed on.

SPECIMENS
OF
TYPE, SIZE, AND WOODCUTS.
SELECTED FROM WORKS PUBLISHED BY
PARTRIDGE AND CO.

** * The dotted lines round some of the following pages are
* inserted to show the size of the paper.*

ground of fact and experience builds up his argument. The fate of Dr. Clarke's pretended demonstration, and the result, in so far as theology is concerned, of the transcendental reasoning of the continental philosophers, show the futility of attempting to rise up to the height of the great argument for the existence of God on the *à priori* method alone.

The old *à posteriori* argument, while decried by the German logicians on the one hand, has, it must be confessed, been invested with too exclusive an importance by some of our own theologians on the other. It is necessarily limited in its range. It carries us upward from effects to causes, from the evidences of design to a designer, but it cannot of itself carry us to the throne of the Eternal, who is uncaused and the cause of all. We cannot, by a strict process of inductive reasoning, infer from one or more finite effects that the cause of them is absolutely infinite. Design proves a designer, but it does not prove that the designer is God. The argument from external and visible nature leads the way, but, unaided by other proofs or conceptions, would never conduct us to the I AM THAT I AM. The marks of contrivance which are so palpable in every thing we see in the fields of creation give us the logical conclusion that every thing has had a contriver. They give us also the idea of great wisdom and goodness and power, but of themselves they do not give us the proof of a Being possessed of infinite and absolute perfections. The argument points, like a finger-post, in that direction, but, strictly speaking, we leave the argument or it leaves us, and we resign ourselves to the necessary conviction that there is a Great First Designer and that he is God. There is nothing elaborate in the process. It is simpler and easier than the simplest step. From effects we ascend naturally to causes, from subordinate laws we rise up to the highest law ; but when the inductive philosophy has

that the children are, in a substantial sense, multiplications of the parents ; begotten in their own image. From the fact that the new cares and duties attendant on the infant family bring to light a succession of new resources and virtues in the parents ; so that the very event which seemed to threaten the happiness and strength of their union, proves to be the only thing which was wanting to complete the development of their character, and to render their love indissoluble and entire.

Brought adaptations to light. Through each successive stage of the family growth, every part of the organisation proves to be foreseen and provided for ; and is constantly bringing to light new adaptations as integral parts of the whole. Prior to the birth of the first infant, the question might have been asked, How will its wants and feebleness be suitably met ? The reply was instinctively given by the arms which opened to receive it ; by the maternal nourishment which literally rushed to meet its opening lips ; by the voice instinctively modulated to tones of tenderness, unknown before, which saluted its ear ; by the looks of love which spoke to its eye ; and by the thousand caresses which showed that its coming had been looked for, and its wants calculated on by One who had formed the entire process as part of a plan. Then, again, as it emerges from infancy, its propensity to imitate presupposes an example worthy of imitation ; its instinctive readiness to believe, implies and looks for parental testimony and instruction ; and its disposition to yield

He halloweth his getting by his spending, and sanctifieth his gains by his gifts ;

Still he spareth for God and man, and is grudging only to himself.

Unlike small natures, his elastic heart expandeth with prosperity,

And he planneth generously, even beyond his ability.

He is, like his Father, open-handed, for his noble nature feareth not to give.

He hoardeth nothing but time, and is ungrudgingly hospitable ;

And addeth to benevolence, beneficence, for love is his life.

How can he be niggardly,—a servant of the Giving One ?

Well hath he proved, as God's almoner, the superior blessedness of giving,

And his loving heart knoweth no such pleasure as doing kindnesses.

His liberality is not merely seen in great things, but felt in little ones.

He knoweth *how* to give—neither churlishly nor with vulgar ostentation ;

For he publisheth not his gifts, but bestoweth his alms in secret.

He is considerate in his boons, ingenious in their bestowment,

sorrow cannot exist together; they are not both hot, neither are they both cold; the one is hot, and the other is cold: yet they both burn, they both produce the same effect: in the same way, merit and sorrow may exist together."

11. In reply to questions that were put to him by Sekra, Budha said, "There are five kinds of pride. 1. Of possessions. 2. Of family or caste. 3. Of benefits that have been gained. 4. Of personal character. 5. Of religious knowledge. Whosoever is proud of his possessions will afterwards be born an asúr, a préta, or a yaká, living on a dunghill and delighting in filth. Whosoever is proud of his family may be born a man; but he will vomit warm blood, or flames will proceed out of his mouth, or his bowels will burst. Whosoever is proud of benefits that have been gained, will be born a préta, a yaká, or a worm. Whosoever is proud of his personal character, will be born ugly, with large lips. Whosoever is proud of his religious knowledge, will be born in the hell of ashes. They who are thus unwise place themselves at a distance from the paths; yet until they attain them these evils must continue to be endured, however much they may try to free themselves therefrom."

12. It was said by Budha in the *Síwaka-sútra* that disease may arise from an excess of the morbid humours, without any reference whatever to the karma of the individual by whom the pain is felt. "If any one," said he, "declares that all sensation, whether it be pleasure, pain, or indifference, is caused by the merit or demerit of former births, be he priest or be he brahman, his declaration is false."

13. The happiness and misery that may be alternately received by the same being, were thus described by the prince Mahanama to his brother Anurúdha, when he was endeavouring to prevail upon him to become a priest:—"The being who is still subject to birth may at one time sport in the beautiful garden of a déwa-lóka, and at another be cut to a thousand pieces in hell; at one time he may be Maha Brahma, and at another a degraded outcaste; at one time he may eat the food of the déwas, and at another he may have molten lead poured down his throat; at one time he may sip nectar, and at another be made to drink blood. Alternately, he may repose on a couch with the déwas, and writhe on a bed of red hot iron; enjoy the society of the déwas, and be dragged through a thicket of thorns; bathe in a celestial river, and be plunged in the briny ocean



The Witnesses also, predicted to arise in the latter days, in Rev. xi., at this time make their appearance on the stage of Judea. Their business will be, apparently, to testify for Christ against antichrist, and to seal their testimony by their blood; they, afterwards, by the incoming of the spirit of life into them, "stand up on their feet," and ascend up to heaven in a cloud, their enemies beholding them.

Antichrist and the two Witnesses are the principal characters of whom prophecy speaks, as contemporaneously existing and acting important parts in Judea, during the period of Israel's first restoration.

One more subject of inquiry demands our attention.

4. The state of the Gentile world during this period.

The Gentile world is deeply concerned in Israel's history throughout, especially however at this momentous period, for out of that world are the nations to come, who, according to the purpose of God, shall be gathered against Jerusalem for the battle of Armageddon, the closing scene preparatory to the advent. Great preparation for this will doubtless be going on in the world, however the world may be little aware of it; the Gospel will be, in all probability, more faithfully, distinctly, and loudly preached than ever. It is God's instrument for ripening tares, as well as wheat, "a savour of death unto death," as well as "life unto life;" and when the harvest time draws nigh, the instrument will be diligently employed. As the end of this dispensation, the Advent itself, will involve the outpouring of the last vials of

of judgment. This sensation of the beautiful traverses the whole mind ; but on no occasion does it hold a more ready affection, or produce a more instant interest, that when it regards the outlines of the human form.

It is then the emotion of the beautiful evinces a very exquisite feature, by diffusing itself over the objects which excite it, so as to appear as if it belonged to them, and not to the mind which is occupied in reverie and contemplation. It is then the ardent and enthusiastic enter a dream of love and admiration, from which they are reluctant to awaken. So unreservedly, yet unconsciously, is the transference of life and feeling made from the mind of the beholder to the object beheld, that the refined disciple declares that nature is full of feeling, and animated by one great spirit, whose expression in every aspect is beauty. In a word, the lines of nature, and most especially those inclosing the woman's form, are as lines in the life of beauty itself, varied by the Creator to elicit with truth and fullness all our innate sensibilities, which consummate the evidences of our divine fashion and genealogy. The delightful overflowings of a mother's heart seem to her to be lovely emanations, radiating from the face of her little one. The lover, by the same law of imputation, ascribes all the charms with which his passion is inspired to essences and qualities inherent in the object of his passion. This is one of the characteristics of the emotion of the beautiful. It tends to diffuse itself over the beautiful object ; and the mind, instead of recalling it, and viewing it as mere inert materialism, regards it as beaming with light and feeling. In this exercise man learns to decide against all unworthy and vain occupations. His whole being is exalted. He knows God has placed him amidst things lovely and harmonious. In these beatific exercises he is often enabled to realize the relation of the beautiful in our own organization ; and far from such being merely notional, he feels (with evidence suitable to the subject) that the beautiful is the representative of two of the leading economies of our nature, viz. the material system and the intellectual capacity. It is then he declares that nature is the rule and manifestation of mathematics, her part being the apparent and material, whilst spirit dominates over the ideal only, and that there is nothing new in mathematics, in nature, or in man. In man are inherent a spirit and a material nature, which are but transcripts of each other, their laws being consonant. Perhaps we may illustrate this somewhat mystic proposition by reminding the reader, that the crystals of ice are

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THE STONECROP.—CONTENT WITH LITTLE.

"Having food and raiment let us be therewith content."—1 TIM. vi. 8.

The earthless roof, the earthless roof alone,
Is thy best bed, fair child of penury;
And yet thou thrive'st on thy lean estate,
And bear'st thyself most joyous. Unlike some,
Thou pulest not about thy want and woe,
Nor lookest with askant and grudging eye
On better-faring neighbours. Pleased, content,
Thou enviest not thy mates their proud to-days,
Nor fear'st thine own to-morrows. Happy child,
Thine is the best philosophy, from thee
I would learn wisdom, thus to make "I wish"
The glad contented servant of "I have,"
Knowing, although my store, like thine, be scant,
My wants are scantier still. Though others boast
Their wide ancestral lands and coffers deep,
Let me enjoy what many but possess,
And prove to Mammon's sons 'tis what we *are*,
Not what we *have*, makes happy and content.
I would be mine own riches,—and my purse
Myself, and th' uncoined treasure of my heart.
Let *what*, not *where*, be still my chief concern,
And though I be flung out from fortune's lap,
And tossed upon some bare and unsunned spot,
There I may thrive and blossom, live to Him
Whose judgment not the mightiest may avoid,
Whose loving smile the meanest may secure.

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waving grain—shall no more be trampled beneath the hoof of the war-horse, nor his hard-won earnings wrung from his hand, to keep in repair the machinery of war; when men shall no more study the art of destroying each other, but shall beat their swords into ploughshares, and their spears into pruning-hooks;—let those who long for, and labour to introduce this happy era, see in the Sabbath the oil which is to still the waves of human strife—in its memorials, its influences, its exercises, the links of that chain of love, which is yet to bind heart to heart, from one end of the earth to the other, and encircle the whole with an unbroken and everlasting bond of union.

When men meet together on the first day of the week, to break bread, to surround the table of their Lord, to pass from hand to hand the cup of blessing, to hear the words and study the character of Him who, when he was reviled, reviled not again, when he

and crucified the Messiah, could it be expected that He would grant such heinous sinners temporal deliverance? That, at about the period of the coming of Jesus, the Jews were a most iniquitous nation, is proved by the testimony of Josephus; so wicked, that he observes, 'If God had not sent the Romans as His executioners, the earth would have opened and swallowed us up.' What a dreadful place! And, doubtless, the most crying evil of these people was their rejection and treatment of Jesus Christ the Son of God. How could such sinners expect deliverance? Did not Jesus weep and lament over Jerusalem, while he foresaw the punishment which would descend upon it, and the calamities which would befall it, for putting Him to death? Listen, my dear father, to the thrilling passage, as I copy it from the Gospel of St. Luke; and, O that, by the aid of the Holy Spirit, it may sink deep into your heart, is your loving daughter's prayer: 'And when He [Jesus] was come near, He beheld the city [Jerusalem] and wept over it, saying, If thou hadst known, even thou, at least in this thy day, the things which belong unto thy peace! but now they are hid from thine eyes. For the days shall come upon thee, that thine enemies shall cast a trench about thee, and compass thee round, and keep thee in on every side, and shall lay thee even with the ground, and thy children within thee; and they shall not leave in thee one stone upon

and waste your days without accomplishing anything.

Generally speaking, the one whose circumstances in life are similar to your own, is the one most fit to be your bride. You will frequently find your best wife in your own sphere of life.

Two persons brought together in wedlock, from the opposite extremes of society, can hardly hope to be happy. What is there to make them so? Their views, tastes, habits, and manner of life are all dissimilar. Their prejudices do not harmonise, their prepossessions cannot coalesce. However anxious they may be to accommodate themselves to one another, it is only possible for them to succeed. Habit is second nature, and cannot be broken in upon without uneasiness and pain. Proprieties of dress, over-dressing, style of living, cheapness, extravagance, politeness, fashion, education, and accomplishments are after all nothing more than relative terms, depending partly on a person's training, habits, sphere, and means, for their signification.

To marry one far beneath you, will give huge offence to your best friends, and is almost certain to cause you a great deal of trouble. Writers on this subject generally agree to remark, that wives whose



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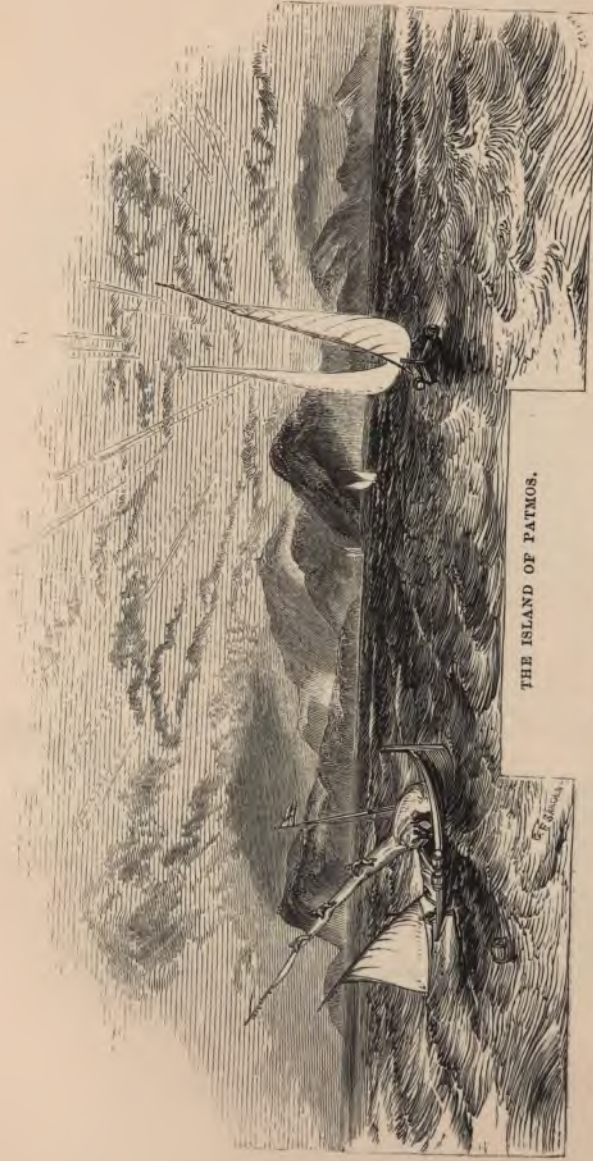
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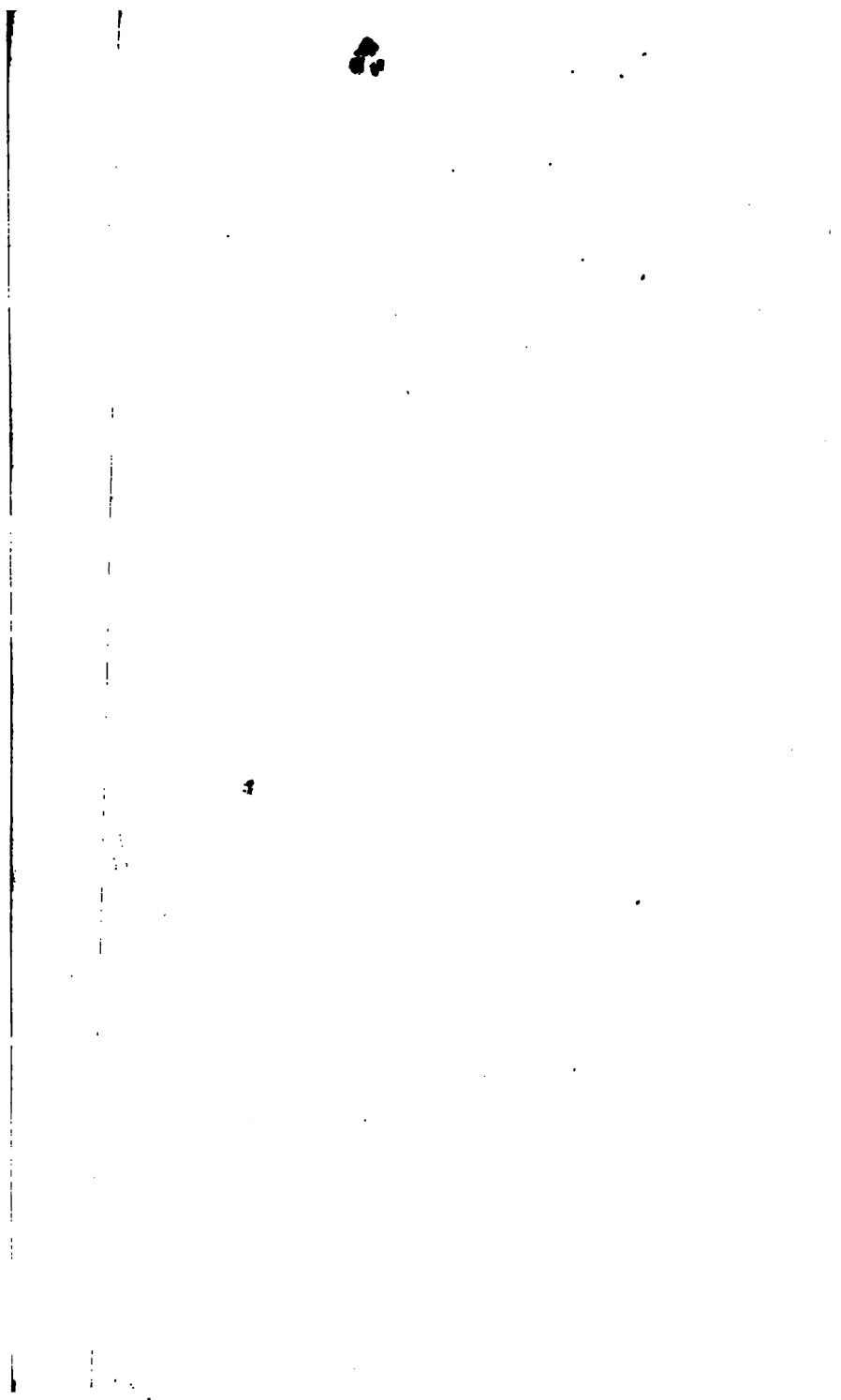
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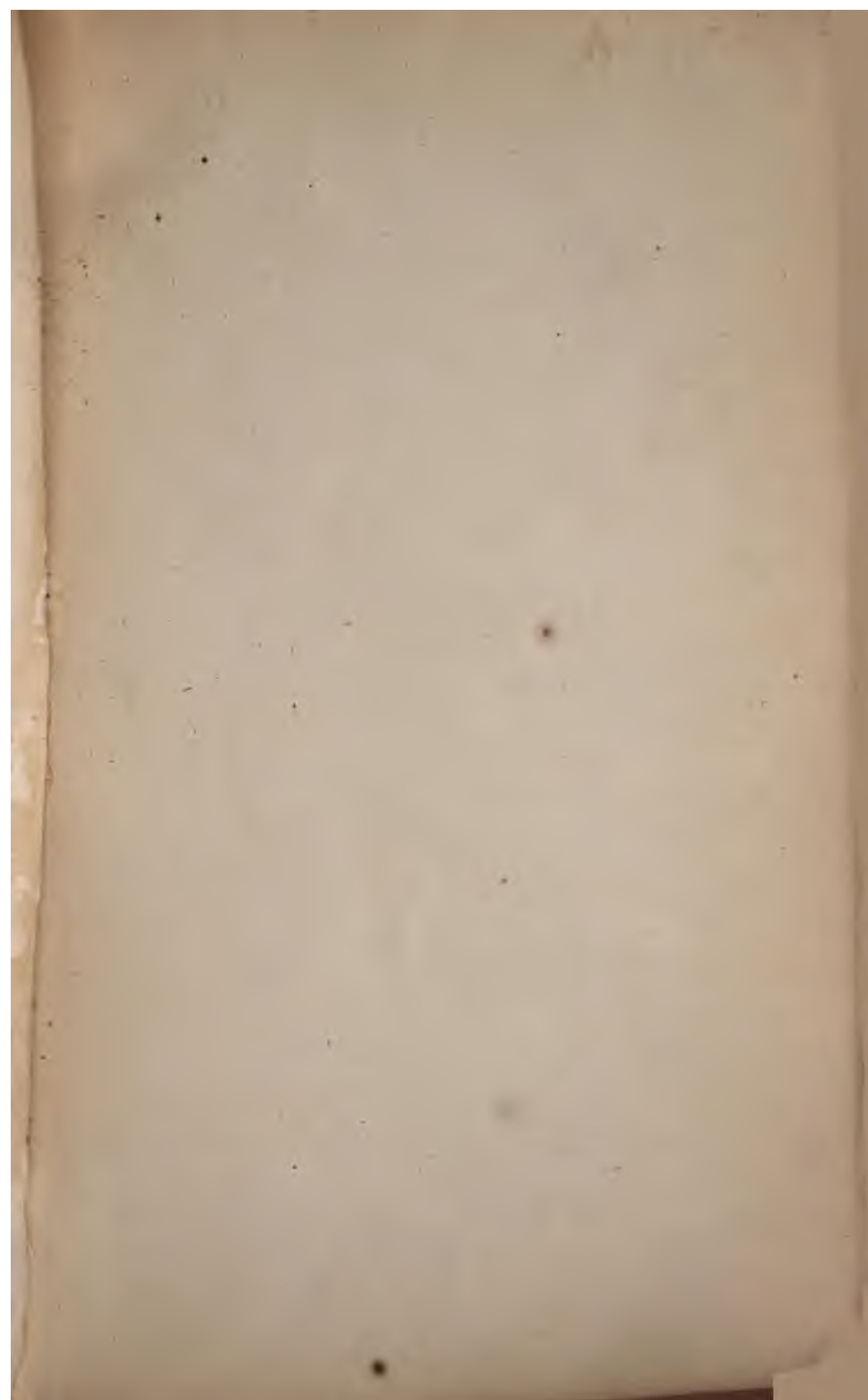
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